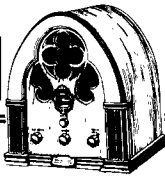


Illustrated Press



THE OLD TIME RADIO CLUB

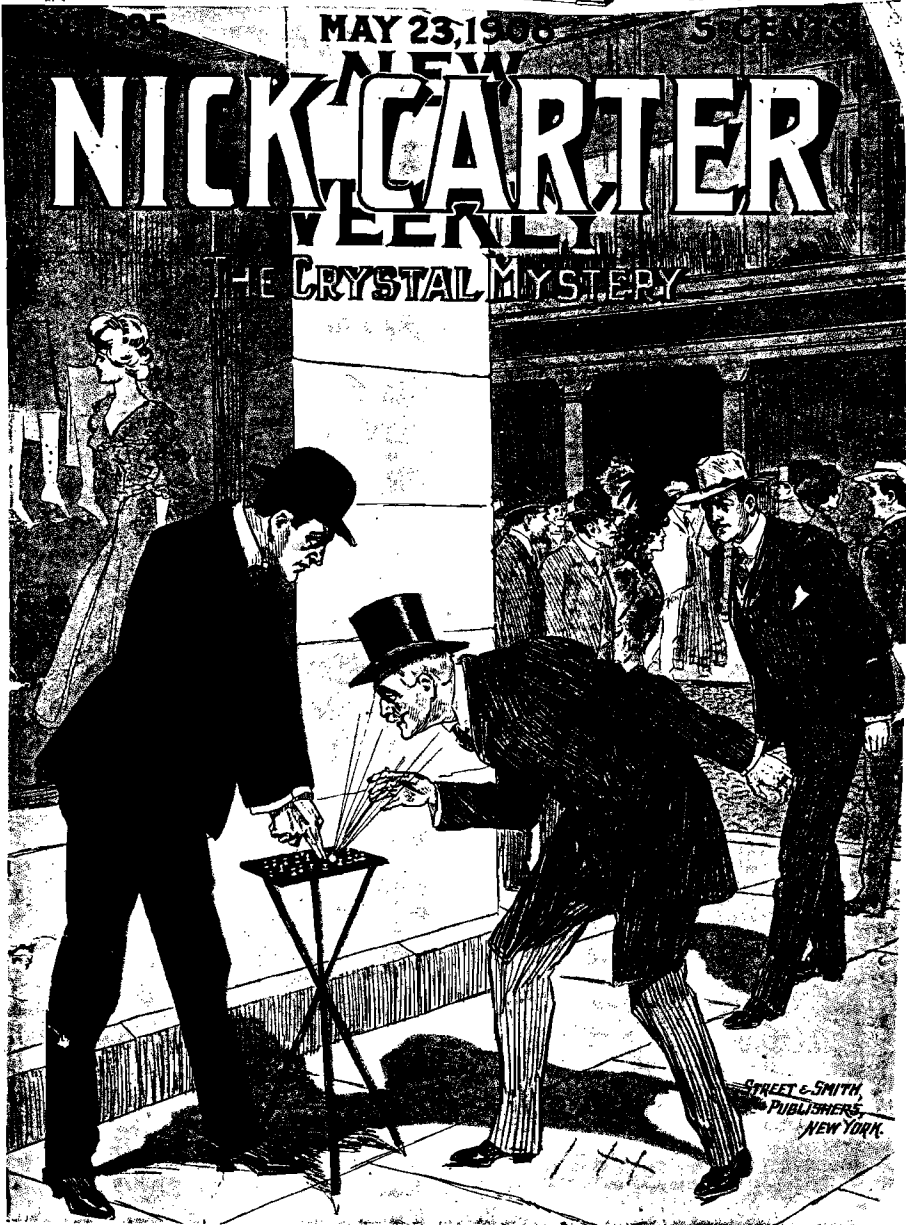
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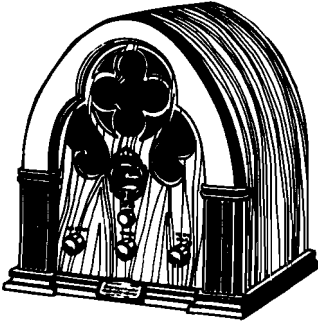
NICK CARTER

WEEKLY

THE CRYSTAL MYSTERY



STREET & SMITH,
PUBLISHERS,
NEW YORK.



THE OLD TIME RADIO CLUB

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Bob Davis

Douglas Keeney

James Snyder

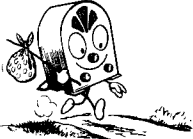
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Wireless Wanderings



JIM SNYDER

Advertising is an accepted, though obnoxious part of radio and television broadcasting. We all accept it as a necessary part of the entertainment that we get. But, it was not always so. In this column I would like to discuss advertising's development in radio. There are several different versions of how this all came about, but I think that what I have here is the most generally accepted sequence of events.

KDKA went on the air in Pittsburgh in November of 1920 and while some stations dispute the claim, it is generally accepted that this was the first regular broadcasting station. By July 1922 there were four hundred licensed stations and not a single one of them had even considered the idea of selling time for advertising, or for any other purpose for that matter.

Now a number of reference books will tell you that the first radio advertising was of the indirect type, namely attaching a commercial name to a program (such as the A&P Gypsies), without including direct advertising. While this was a common early format it was preceded by about eight months by a more direct form of selling. On August 16, 1922 station WJAF in New York started up. This station was owned by American Telephone and Telegraph (I discussed this in my column in the October 1977 IP). This was to be the first in a proposed chain of "toll broadcasting" stations. AT&T called its planned stations, "radiotelephone" stations which they said would work like phone booths, which you entered, paid a price, and talked to your party. Under their plan a person would enter a radio station (a "phone booth of the air"), pay a fee, and address the listening public. There was a great deal of public indignation to this proposal and AT&T had to defend its plan in print, in which it said in part "that it was against the public interest to broadcast pure advertising matter. This experiment is to see whether there are people who desire to buy the right to talk to the public and at the same time tell the public something it would like to hear."

Anyway, the station set up on August 16, 1922 and two weeks later the first sponsor entered its "phone booth on the air." On August 28, the first commercial I can document went out. Late in the

afternoon, the Queensboro Corporation bought ten minutes for \$50 to sell apartments in Jackson Heights, Long Island, in the roundabout way of talking about the benefits of suburban living. Within three weeks they had sales of \$127,000 that they attributed directly to that ten minute broadcast. The corporation then purchased four more ten-minute afternoon segments and paid an additional \$100 for an evening period.

Even with this success, WJAF was having a tough time selling time. In September only two more companies, Tidewater Oil and the American Express Company, entered their "phone booth." Total revenues for the first two months of operation were \$550, but then the approach of Christmas brought in a number of department stores including Macy's and Gimbel's.

William H. Rankin of the Rankin advertising agency became interested and bought an evening period for \$100 to discuss his field. He received a flock of letters and calls and so the agencies now entered the field. Even though a number of sponsors contracted directly with WJAF themselves, the station insisted on paying their advertising agencies the standard 15 percent commission, which then encouraged the agencies. At the end of six months, WJAF had sixteen sponsors.

Now, this advertising wasn't quite of the type with which we are familiar today. It more or less took the form of an educational lecture that worked its way around to the sponsor in some indirect way. A greeting card company, for example, offered a talk on the history of Christmas cards. My favorite was the presentation by Gillette on the fashions in beards since medieval times. This ended with the dramatic triumph of the safety razor (sort of like the Lone Ranger riding to the rescue). Station executives were very cautious. A toothpaste company wanted to give a talk on teeth and their care, but the debate on whether anything as personal as teeth should even be mentioned on the air, was a long one. The toothpaste company finally won. There were strict rules, however; no prices could be mentioned, store locations could not be given, and samples could not be offered.

Indirect selling by sponsor identification started on April 25, 1923 with the advent of the Browning King Orchestra, sponsored by the Browning King clothing firm. There was no sell's message and it was never even mentioned that Browning King sold clothing. This new format quickly became the policy of WJAF and we then got the Ipana Troubadours, Clicquot Club Eskimos, and the A&P Gypsies, among others.

Other stations wanted to get in on sponsored advertising but WJAF insisted that it had the "exclusive rights" to what they considered to be simply one phase of the telephone business. The government

started its investigations and in time AT&T removed itself from the broadcasting industry, and we had the formation of NBC. Government action was still required for advertising to become what we know it to be. While many reference books tell us that the Radio Act of 1927 was responsible for the commercial broadcasting system, the act itself says nothing at all about the sale of time. In fact there is only one sentence in the whole document that might have any reference at all, and that only stated that a person or company buying time or furnishing a program, had to be identified. The first code of the National Association of Broadcasters, adopted in 1928, said "Commercial announcements should not be broadcast between seven and eleven p.m."

The fledgling CBS network broke the ice towards what we would recognize as commercials in 1929, when it was desperate for sponsors in order to stay in business. This led them to the first mention of price, in ads for Cremo cigars. The public was told that they cost five cents and were not made with spit. With the Cremo military band playing in the background, the announcer yelled, "There is no spit in Cremo!" Not only was price mentioned, but in the very same ad we dropped to the poor taste shown in commercials today. The floodgates were now opened and NBC issued an announcement, that "after long consideration, the company has decided to alter its policy with reference to the mention of price in commercial announcements." Commercials as we now know them, were on the air.

* * * * *



HI BROWN HONORED

The New School, a major New York City institution that offers instruction in all facets of the arts, made a special award to Himan Brown, creator and producer of the CBS RADIO MYSTERY THEATER on the CBS Radio Network, honoring his "half-century as the moving force behind radio drama in the United States."

The honor was announced by Prof. Richard Brown, who conducts the school's Electric Mind Series and presented the award to Mr. Brown before some 600 students in the course on Wednesday evening, November 5th.

Hi Brown also served as a guest lecturer

that night, discussing the history of American radio, and demonstrated for the students how a MYSTERY THEATER script is recorded.

As an example, he provided a script of the classic 1940 radio broadcast "Frankenstein", based on the original Mary Shelley book, and directed Prof. Brown and several students in performing the drama.

The award to Hi Brown consisted of a specially designed plaque featuring a replica of a miniature cathedral radio and a bronze plate that reads: "For Hi Brown. For a half-century his talent and energy have fused the art of the drama and the magic of radio to captivate a nation. With love and appreciation from the Electric Mind Series at the New School."

Hi Brown began his broadcasting career as a teenage actor, but quickly moved into production when he sold "The Rise of The Goldbergs". He subsequently produced and directed a long list of dramatic serials, including "Dick Tracy", "Joyce Jordan, M.D.", "Terry and the Pirates" and "John's Other Wife".

In 1937 he turned to once-a-week dramas and created, produced and directed such popular programs as "Grand Central Station", "The Thin Man", "Bulldog Drummond" "Inner Sanctum Mysteries" and many others.

In January 1974, the CBS Radio Network brought him back to America's airwaves as creator, producer and director of the CBS RADIO MYSTERY THEATER, which will go into its eighth year the beginning of 1981. The series provides five dramas each week on affiliate stations of the CBS Radio Drama Network, and has won many accolades and honors since its inception.

TAPE LIBRARY:

LIBRARY RATES: 2400' reel-\$1.25 per month; 1800' reel-\$1.00 per month; 1200' reel-\$.75 per month; cassette-\$.50 per month. Postage must be included with all orders and here are the rates: for the USA and APO- 50¢ for one reel, 25¢ for each additional reel; 25¢ for each cassette. For Canada: \$1.25 for one reel, 75¢ for each additional reel; 75¢ for each cassette. All tapes to Canada are mailed first class.

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Foreign Language Shows

By: Douglas Keeney

I am sure all of us, while looking for a football game or an old radio show, have passed a foreign language show on the dial. Without paying any attention to the show, the dial is quickly turned to the next station.

Rarely if ever is any attention given to these unusual sounding programs. My article will be devoted to the foreign language shows broadcast in Western New York. Obviously these programs will be of little interest to readers in Des Moines, Peoria or San Diego. Nevertheless I am hoping that the article might prompt others to investigate similar shows in their own area.

Most of these shows are similar in that they are generally operated on a small budget, include popular foreign music, news and commercials in that foreign language and are frequently broadcast from a private home or a hall rather than a studio. Frequently the show is religious in nature. Normally the only part of the show in English is the station identification.

The Neapolitan Serenade with Enelino and Mary Rico has been on the air for fifty years. The show is presently on WFLD Monday through Saturday, 10:30-11:30 in the morning. In its earlier days this Italian language show was on WEEB and WBNY. In addition to the normal programming the Rico's also include Italian operas and some comedy. Now professional announcers, the Rico's two sons, Joe and Lenny, gained their early experience working with their parents.

Matt Korpanty and Polonia Varieties has been on the air for forty years. It is presently on WFLD everyday Monday through Saturday, from 1:00 and 2:00 in the afternoon. Recently the show was invaluable in bringing news of the labor unrest in Poland to the local Polish community.

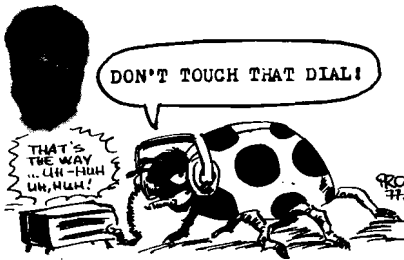
Marshall Shervan's Ukrainian Radio Program is also on WFLD Monday through Saturday, 2:00-3:00 in the afternoon. Shervan's radio program has been on the radio for close to thirty years.

Buffalo like many cities east of the Mississippi River was originally populated by the waves of immigrants arriving at the turn of the century. Our local radio stations have not forgotten the cultural and educational needs of the sons and daughters of these immigrants.

Jasinski Shows

Stan Jasinski, general manager of WWOL since its inception, has resigned from that post as of Monday. We are informed that Stan will carry on with radio, however, conducting a Polish program over WXIA starting April 3. The new show will be at 6:30 P. M. six days a week.

2/21/50



JERRY COLLINS

Once again the Holiday Inn in Bridgeport, Connecticut was the site for the Friends of Old Time Radio Convention.

Jay Hickerson treated us to another day of old radio and nostalgia. Actually the convention began Friday evening with cocktails, dinner and movies.

On Saturday we were all given a chance to buy a variety of tapes, books, pictures, posters and other items. It also gave everyone a chance to meet and talk with old friends, people we had not seen since last year's convention.

As the day progressed, we were able to take advantage of teaching, sound effects and acting workshops. Tom DeLong, an expert on radio music discussed his new book. Richard King, an expert in radio premiums, did an excellent job as the radio trivia quizmaster. Raymond Edward Johnson also gave us another one of his frightening readings. The panel discussion gave us a chance to hear Walter Gibson discussing the creation of the Shadow.

As always the highlight of the convention was the presentation of old radio shows. An episode of Strange was narrated by Walter B. Gibson. This was followed by an episode of Inner Sanctum narrated by Raymond Edward Johnson. The highlight of the day, in my opinion, was the afternoon presentation of Cinderella from the Let's Pretend Show. Arthur Anderson was able to gather together such former "Pretenders" as Evis Juster, Gwen Davies, Don Hughes, Sybil Trent and Bill Lipton. In the process, one of the most realistic and finest productions was portrayed before a full house. One could easily feel the excitement and enthusiasm exhibited by these fine actors and actresses who were coming together for the first time in over 25 years.

Although some of the scheduled guests were unable to attend, we were still able to mingle with such former stars of radio as Lee Aliman, Alice Reinherd, Ross Rio, Ien Martin, Jackson Beck, Ted Mallie and others. For at least one weekend we were able to turn the clock back to the "Golden Days of Old Radio."

* * * * *

* * * * *

Racism In Old Time Radio

By: Gene Bradford

While attending the recent Friends of Old Time Radio Convention at Bridgeport, the conversation digressed to the subject of racism in Old Time Radio resulting mainly from an upcoming article to be printed in Collectors Corner.

It has always been my observation that racism in itself is a very misused and misunderstood subject; taking it's general use in today's society as a political ploy. The purveyors of social discourse always take license with word "racism" to condemn anything that might be considered traditional in another time. To prove this statement, you need only compare the words "ethnic(ism)" and "racism" for a more objective picture of this contrived confusion. Racism is defined by Webster as "the assumption that psychocultural traits and capacities are determined by biological race and that races differ decisively from one another which is usually coupled with a belief in the inherent superiority of a particular race and it's right to dominate over others."; whereas ethnic is "relating to community of physical and mental traits possessed by the members of a group as a product of their common heredity and cultural traditions; having or originating from racial, linguistic and cultural ties with a specific group." The major difference in the academic use of the words can clearly be distinguished by the centering upon race as a chief interest in the case of racism while ethnic concentrates on culture and linguistic traits to establish or depict groups.

In any discussion of racism in Old Time Radio, the first program mentioned is, of course, The Amos and Andy Show. However, I openly defy anyone to show in any way that this program ever attempted to assume the superiority of any race or to assume the right of one race to dominate another. It is, of course, true that Gosden and Correll adapted certain linguistic characterizations of American Negroes of that day which was certainly better than today's street language, but, this was no more demeaning than the similar use of dialect by Lauck and Goff in Lum and Abner or Archie in Duffy's Tavern. Both Eddie Cantor and Al Jolson reverted to yiddish regularly on their programs. Language in itself cannot be the basis for racism. Likewise the foolish antics of these characters never attempted to show inferiority of any race or the superiority of another. This was purely "ethnic humor" and nothing else. The Beulah Show is another often maligned program which in my opinion is unwarranted simply because the main character usually came off as the wisest of the bunch; there was no case of racism in this show. Life With Luigi depicted an immigrant with broken English who often was the target of ignorance. Again, however, there was no attempt to exploit a dominate race.

A special case may be made in the use of racial slurs and innuendo aimed at Eddie "Acclester" Anderson of the Jack Benny show. We must remember though, that the format of this program was not that of a situation comedy, but a vehicle of Benny's style as a stand-up comic. In the context of a "one liner" type of joke, this was often believed to be ad-lib spontaneous humor which also often was aimed at other members of the cast and did not focus on Anderson. Certainly no one ever evolved from that show as superior race-wise. Anderson's complaint in later years centered upon his Type-Casting and not any racial misuse. This is a complaint suffered by many performers in radio and television.

The integrity of Old Time Radio is above reproach. We cannot judge yesterdays radio by today's standards of virtue or justice. Old Time Radio was a one dimensional media depending entirely on the identifiable use of language to set the scene for its comedy and drama. Today's technology offers the sight to sound to delineate the characters by comparison. As previously stated, the use of linguistics or dialects cannot of themselves be used to prove any ill intent of radio comedy or drama. The programming intent and meaning must be the only evidence of the purity of Old Time Radio. My examination of the many shows broadcast on Network Radio of the Golden Era fails to find any show that focused or race as an issue itself or assumed any superiority or dominance for any race or creed. I, therefore, find Old Time Radio not guilty of the charges of racism.

To those of you who may have missed the point I have made in the foregoing by confusing racism with simple discrimination, I will only say that you have indeed led a sheltered life. The facts of discrimination are all around us and the application to every day life have nothing to do with racism in general, but primarily with human nature itself. People discriminate for a variety of reasons and not just against other people but against things and objects. Furthermore, philosophy in its true state is nothing but discrimination. Your boss, wife, son, daughter, neighbor, clergymen, etc. (not necessarily in that order) will all at one time or another discriminate against you for one reason or another simply because they will not agree with something you do. This is the essence of discrimination. It's everywhere going. So don't write me letters telling me you do not agree with the way the Policemen in Amos and Andy treated your heroes unless you can show that he did it to prove his superiority and dominance of his race. Just ask yourself this question: would it have been any less effective if either of the characters were Chinese. If your answer is "yes" then you are in a lot of trouble that only a shrink can straighten out.

NEXT TIME: Sexism in Old Time Radio
(honest?)



7:00

Beulah

Laughs, good humor, starring Hattie McDaniel, Mon. thru Fri.



7:30

Amos 'n' Andy

America's premiere blackface comedy team returns tonight!

CHARACTERS FOLLOW THEM IN BUSINESS

Amos 'n' Andy Find Identities Lost in Radio Paris

"Amos 'n' Andy" are Amos 'n' Andy even in the business world.

Charles J. Correll, the "Andy" of the famous team, heard every night except Tuesday over the NBC in the Peppermint program, found that out recently when he wrote for information to a company in which he had investments. In addition to the business reply, he was forwarded a letter, written by several of the employees, which was just the kind of a letter "Andy" instead of Charles J. Correll might have received.

The letter read in part: "We promise to make our investors millionaires. We takes the millions, they takes the air. We is regusted with you fo' askin' when yo' get yoah interest. We is takin' plenty of interest in you by even answerin' yoah letters."

When incidents like this occur, Correll and Gosden may regret, with a tinge of wistfulness, the merging of their personalities with the characters they portray. Millions of people know all about "Amos 'n' Andy" but the real names of the characters seem destined to remain relatively unknown.



7:00

Jack Benny

Jack, Mary, Phil, Dennis, "Rochester" and all the rest!



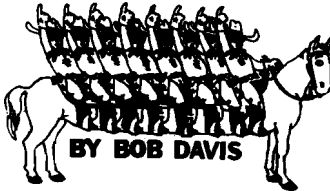
9:00

Life with Luigi

Star J. Carol Naish welcomes special guest Frank Sinatra.

SAY!

WHO WAS THAT MASKED MAN?



Memoirs Of An Amnesiac..

(with apologies to Oscar Levant)

The big gun came riding into town confident of his speed and accuracy...The Place--Bridgeport, Conn. The Occasion--The 1980 Old Time Radio Convention...The Reason--to shoot down Dave Resznick, last year's winner of the OTR Trivia Contest.

This was going to be my year. I'd come back with the trophy and bring honor to the Buffalo Chapter of the OTRC. There was no way I could lose this one. I came to win and win I would!!!

The night before the big event, there was a get together of many who would participate the next day. In the course of the evening trivia questions were thrown out for grabs and answers were shouted back...even a few right ones. I answered a few but generally held back--saving myself for the big showdown to come hours away. It was going to be no sweat...a piece of cake.

High Noon the next day (actually 3 p.m.) I strode into the room confident and alert and ready for anything that might be thrown at me. Taking a seat toward the back of the room, I checked around making sure that no one would be able to see my answers and copy them on their own papers. Can't be too careful. Sitting toward the front of the room, I spotted Resznick..He looked pretty confident..This might turn out to be quite a contest at that.

Question 1...Very easy. Everyone probably got that one. Question 2..Also very easy. I'll probably get a perfect score on this quiz. Question 10...A picture. He does look familiar but what the heck was his name?...Question 19...Gee, I used to know the answer to that but I can't think of it right now. Man, look at Resznick--He's writing like mad...Question 27...I wonder how the kid in front of me answered that one. Maybe if I lean just a little bit to my right I'll be able to see what he wrote...Question 42...I started to sneak out of the room without anyone noticing me. The last thing I hear as I

reached up for the doorknob was the winner (Dave Resznick, of course) saying over the P.A. system "Hey Bob, what the hell happened to you". Let me tell you that from that point on it was the longest crawl in history.

Afterwards, I tried to get hold of Dave's trophy so I could inscribe dirty words on it, but the sonofagun figured out what I had in mind and wouldn't let me get my hands on it. The worst part of this whole affair was the trip home. I was riding with Kean Crowe and Chuck Seeley and for 400 miles neither one of them would talk to me, and Chuck will talk to a-n-y-b-o-d-y.

Seriously...Congratulations to Dave Resznick and hope to see you again next year.

Many of you will be glad to hear that I got my rear chewed out by both Gene Bradford and Jim Snyder for dropping the Trivia Contest in the J.P. They suggested that I might have been a bit hasty and should try again in maybe a slightly altered format... Something like asking some questions and putting the answers in the very same issue with no prizes involved at all. Well, to this, all I can say is a very definite maybe.

Open letter to Jay Hickerson and Joe "ebbb.."

First of all, let me say that I think you guys are doing a fantastic job with the OTR Conventions, and that you, and all that help you, are to be commended for doing what must be a mind boggling job.

During the day I had heard others saying that it would be great if the Convention could be shifted to New York City in the future. At dinner that night, derved if the same conversation didn't start up there. Generally the feeling is that many would like to come to town a few days early and see the sights and visit the theaters and attend the convention without the hassle of double reservations, double travel arrangements, double everything to accomplish the same thing now. Others who have traveled thousands of miles from other parts of the country and have definite time limitations, travel back home without ever seeing New York, which puts just a bit of a damper on the whole thing. I feel that if it is at all possible, the Convention should be moved because it would draw even a bigger crowd and possibly make it somewhat easier to get celebrities to attend because of easier access. I realize that it will pose any number of problems for you and your committee, but I for one one hope that it can be worked out. If not, so be it, and see you next year.

SEASON'S GREETINGS



THE STORY OF CAPTAIN MIDNIGHT

The Captain Midnight radio program was one of the most popular children's shows of the 1940's. It centered around the character of flying ace Captain Midnight (formerly Captain Albright) who had received his nickname years before when he, as an army flyer, returned from a dangerous mission at the stroke of twelve, just in time to save the Allied cause.

The program was first aired in 1938, and during the early years (under the sponsorship of Skelly Oil Company) Captain Midnight and his friends belonged to an organization known as the Captain Midnight Flight Patrol.

Late in 1940, a new sponsor (Ovaltine*) took over the show, and, at this point, the Flight Patrol was superseded by an organization known as the Secret Squadron. As the story unfolded, Captain Midnight was asked by the U.S. Government to head up this special new organization whose mission it was to assist federal authorities in fighting injustice throughout the world.

Within the Secret Squadron, Captain Midnight was designated as SS-1. Captain Midnight's superior officer at government headquarters was Major Steel, and his chief Squadron assistants were his mechanic Ichabod Mudd (SS-4), and his young friends Chuck Ramsay (SS-2) and Joyce Ryan (SS-3). (Along with the organizational and sponsor changes came a change in the name of the young female lead from Patsy Donovan to Joyce Ryan.)

Chief villain of the entire series was Ivan Shark, mastermind of a world-wide crime syndicate. Though Ivan Shark was the central antagonist, his equally unprincipled assistant Fang and his evil daughter Fury were often heard from. There were also other international bad apples, one of whom was the Barracuda, a sinister figure of oriental ancestry.

During the war years, the villains regularly took on an Axis makeup, and that period saw Captain Midnight and his friends continually rushing from adventure to adventure in a never-ending effort to make the world secure once more.

In the early 1950's, the program spawned a television version (also sponsored by Ovaltine in its initial release), but the show is primarily remembered for its tremendous success on radio.

Each program began with the bong...bong...bong of a striking clock, the sound of airplane motors, and the announcer shouting "Cap-tain Mid-night!!" Each program closed with the announcer wishing each listener "Hap-py Land-inngs!"

In a well-planned campaign to help the audience feel more a part of the program, the sponsors, over the years, offered numerous pins, medals, and decoders to young listeners. These premiums were always available by mail for a small sum plus a boxtop or some other evidence of having purchased the sponsor's product. It is with pride that we offer you a carefully crafted replica of one of these items.

*Ovaltine continued as the program's sponsor from this point until Captain Midnight left the air in the 1950's. It is with this product that the program is perhaps most often associated in the minds of those who remember listening to it.

**This offer would not have been possible without the interest and patient cooperation of officials of Skelly Oil Company and Ovaltine.



Merry Christmas!

*And 1953 will be no exception!
Just look at all the ways
we're going to say it this year
(and say Happy New Year, too!)*



SUNDAY—December 20, 1953

- 1:00 P. M. Christmas Music by American Children in 8 different foreign languages of their ancestors, "And Children Sing."
- 2:30 P. M. New York Philharmonic Society in "A Carol Is Born" (Kaiser-Witlye)
- 6:00 P. M. Gene Autry in "A Story of the Nativity" (Wrigley's Gum)
- 7:30 P. M. Amos & Andy in "The Lord's Prayer (Resall Drug)
- 9:00 P. M. Lionel Barrymore as Ebenezer Scrooge in "A Christmas Carol" (Hallmark Cards)
- 11:30 P. M. "The Messiah" by 250 voice Messiah Choir from Kansas City, Missouri, over CBS

WEDNESDAY, DECEMBER 23, 1953

- 7:15 P. M. Carols by the Utica Free Academy Alumni Choir (Onida National Bank & Trust Co.)

CHRISTMAS EVE—

Thursday, December 24, 1953

- 7:15 P. M. Carols by the New Hartford A Cappella Choir (General Electric Company)
- 9:00 P. M. "Meet Mr. McNutley" in Christmas Time (General Electric Company)
- 9:30 P. M. Youth Presents "A Christmas Carol" by Charles Dickens
- 10:35 P. M. "Around the Christmas Tree" from Chicago
- 11:45 P. M. Midnight Mass from Old St. John's Church, Utica, New York.

CHRISTMAS DAY—

Friday, December 25, 1953

- 9:15 A. M. Treasury Guest Star Dennis Day in "Christmas Carols"
- 9:30 A. M. Bishop Peabody's Christmas Message
- 3:15 P. M. Art Linkletter and "All the Little Links"
- 4:05 P. M. Charles Coburn in "Jingle Bells Happiest Christmas"
- 6:15 P. M. Queen Elizabeth's Christmas Message, CBS
- 7:15 P. M. "Carols" by the A Cappella Choir of Whitesboro Central School (Whitestown Shopping Plaza)
- 9:00 P. M. "Stage Struck" Alfredo Antonini conducting musical comedy with Christmas note.
- 10:00 P. M. "A Christmas Story" by the Utica Mutual Insurance Company Band and Chorus (Utica Mutual Insurance Company)

NEW YEAR'S DAY—

Friday, January 1, 1954

- 1:45 P. M. Orange Bowl Football Game—University of Oklahoma vs. University of Maryland (exclusive with CBS since 1953)

Over Easy

IN 1942, IRVING BERLIN WROTE AND BING CROSBY RECORDED "WHITE CHRISTMAS"



LIKE THEIR HOLIDAY CLASSIC, BOTH WERE DURABLE. EACH WAS GOING STRONG AT 70. . . CROSBY SOLD OVER 300 MILLION RECORDS. . . BERLIN WROTE MORE THAN 900 SONGS. . . THEIR MUSIC WILL AGAIN BRIGHTEN THIS CHRISTMAS SEASON.

*The PBS Television Show about aging

Alan McLean
12/17/78

RETURN WITH US TO...

FATHER COUGHLIN

by Bill Owen
Don't know how

FATHER CHARLES EDWARD COUGHLIN, A ROMAN CATHOLIC PRIEST, WAS THE MOST CONTROVERSIAL BROADCASTER OF HIS DAY. HE ATTACKED PRESIDENT HOOVER'S POLICIES VEHEMENTLY AND LATER BROKE WITH PRESIDENT FRANKLIN ROOSEVELT, CALLING FOR "A GREAT LAR AND BETRAYERS." CBS DROPPED HIS BROADCASTS. . . WHO WOULDN'T HAVE HIM. . . EVEN THE POPE REBUKED FATHER COUGHLIN, BUT HE CONTINUED ON RADIO UNTIL WORLD WAR TWO.

IN 1954 A POLL RATED FATHER COUGHLIN WAS SECOND ONLY TO THE PRESIDENT OF THE UNITED STATES AS THE MOST IMPORTANT PUBLIC FIGURE IN THE NATION.



FATHER COUGHLIN SERVED AS PASTOR OF THE BURNING OF THE LITTLE FLOWER IN ROYAL OAK, MICHIGAN, FROM 1949 UNTIL HIS RETIREMENT IN 1966.

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1/12/40

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When you take care of your radio you are releasing vital supplies for fighting radio engineers! We'll keep your radio working . . . for the sake of our fighting men!

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Evenings Except Tues.—Thurs.

4/19/30

USE OF TELEVISION IN GENERAL RADIO BROADCASTING SEEN

WASHINGTON, D. C., April 19.—Within a year baseball and football games will be broadcast by aspiration stations with a clearness that will make their broadcast worth while, is the belief of Joseph A. Ruzah, transmission engineer of the Radio Kite Laboratories.

They'll Do It Every Time

ARGUING WITH THE CONTROVERSIAL RADIO PROGRAM--

OUR GUEST IS MRS. FRY FOOTER, FOUNDER OF THE SALARIED WIVES, INC.—AUTHOR OF THE MARRIAGE SWP—WHO THINKS WIVES SHOULD ORGANIZE A UNION--

WHERE DO THEY GET OFF HAVING NURSES' SUCH BALONEY!! WHY CAN'T THEY GET GOOD GUESTS?

WHAT DO YOU KNOW ABOUT RADIO GUESTS? YOU DON'T KNOW HOW TO TREAT A WIFE! YOU COULD LEARN PLenty, IF YOU ASK ME!!

Thank G "SALLY JESSE" LISTENERS, BROOKLYN, N.Y.

8-12

NICK CARTER

THE CRYSTAL MISTERY

OR

NICK CARTER AND THE MAGIC EYE

CHAPTER 1

MYSTERIOUS OCCURRENCES

"I tell you, Carter, taking it all together, it is the most puzzling affair that has come to my notice in my entire experience."

It was the commissioner of police of New York City who spoke. The two men were seated together in the office of the commissioner where Nick Carter had called in response to a letter received that same morning from the official.

"If you will give me the facts of the case, commissioner, chronologically, just as you know about them," replied the detective, smiling, "we will try to get down to cases."

"Oh, I'll do that in a minute, Nick. I have had several of our best men on the case; in fact, they are on it now; but there has been no result. The first case of the kind that was brought to my attention was the robbery of Jasper Golding."

"Jasper Golding? The banker?"

"Yes."

"Tell me about that."

"He called here one morning about this time, and asked to see me alone. I sent my secretary from the room, and listened to what he had to say."

"Yes."

"The substance of it was as follows: He had been strolling rather aimlessly down Broadway, late in the afternoon of the preceding day, and arriving at the corner of Thirtieth Street----

"Which corner, commissioner?"

"The southwest corner."

"All right. Go ahead."

"Upon arriving at that corner, his attention was attracted by a 'hawker' who had erected a tripod stand just around the corner in Thirtieth Street. The stand supported a suit-case lying open, and arranged upon it was a medley of articles, mostly flash jewelry, collar-buttons, and things of that sort."

"Yes."

"He told me that the thing that attracted his attention—the article that

drew him across the pavement to have a closer look at it, was a very remarkable crystal that occupied the central point of the display."

"A crystal? More likely it was glass."

"No; that was a point upon which he insisted. I suggested that it was glass, but he told me that he is an expert about crystals. They are a sort of a hobby with him, and he insisted that this was the finest one he ever saw."

"Well?"

"It was very large, cut round like a ball in the first piece, and afterward recut into facets, like a diamond is cut; you understand?"

"Yes."

"He said that he instantly recognized the fact that it was a genuine crystal, and a superb one, and he wondered that it should be there in the midst of the cheap display that surrounded it."

"No doubt."

"His idea when he started toward the man who owned the display was to question him about the crystal, and possibly to purchase it to add to his collection; but he does not remember that he said anything to the man about it, after all."

"Does not REMEMBER that he did so? I do not understand that."

"I will tell you exactly what he told me."

"All right."

"He did not recall that he had said anything to the man at all about it. Either the crystal fascinated him, or something affected him rather strangely he thinks, for presently pulled his eyes away from it with difficulty, and walked away."

"It was not until he had gone several blocks down Broadway--was at the corner of Twenty-sixth Street, in fact--that he discovered he had been robbed."

"While he stood in front of the hawker's stand?"

"He doesn't know about that. He only knows that he had been robbed. When and where it happened, he had, and has, no idea."

"There isn't very much to that story," remarked the detectives, with a smile.

"No. That is what I thought at the time. It is what I said to him about it; and I would never have thought there was much to it, if it were the only case in which the hawk and his crystal figures, but before I go into them, I will finish with Golding."

"If you please."

"He had seven hundred dollars in money in his pockets at the time he stopped to look at the crystal. He also wore a diamond ring, a diamond scarf-pin, and a valuable watch."

"Which were also taken, I suppose?"

"On the contrary, they were untouched."

"And only the money was missing?"

"Only the money; nothing else."

"That would suggest that Golding might have been mistaken about having had that amount in his pockets at the time."

"So I suggested to him; but he is positive."

"Or that he lost it out of his pockets."

"I suggested that, also, but he scouts the idea, insisting that he knows it was in his pocket less than five minutes before he stopped on that corner."

"How does he know that it was there? Did he take it out of his pocket?"

"No! It was, he told me, in a roll, in his right-hand trousers pocket. He recalls feeling its presence there with his hand, just before he made that stop."

"How long was he there in front of the hawk's stand?"

"He doesn't know exactly. He says it must have been a short time, although rain was falling gently when he turned away, and he does not recall that rain had begun to fall when he made that stop."

"Possibly some one brushed against him while he stood there looking at the crystal, and so picked his pocket."

"I suggested that, also. He says he does not remember that any one did so, and is sure he would recall it if such a thing had occurred. He insists that he is always particular about avoiding such things as that."

"Well, commissioner, on the face of it, there isn't much to that case, as it stands."

"That was precisely my own estimate of it. In fact I paid very little attention to it, save to send a couple of my men up there to look the man over, who has the crystal."

"Well? What did they find?"

"Nothing. Not even the man with the crystal."

"Oh, I see! Well?"

"Then came the complaint of Judith Waring."

"The actress?"

"Yes."

"What is her story?"

"In effect it is much the same as Golding's. She was walking up Fifth

Avenue alone, on her way to a luncheon at the Holland House. At the corner of Twenty-fifth Street, near the Worth monument, she saw a hawk with his tripod stand, displaying wares. Ordinarily she would have passed directly by, but a beautiful crystal that occupied the center of the display attracted her attention, and she stopped."

"Well?"

"Like Golding, she is not sure about the length of time she remained there, but believes it to have been only a few moments. Then she went on her way. Now, right here is something strange."

"That is it?"

"She had left the Fifth Avenue Hotel allowing herself just sufficient time to walk to the Holland to be in time for the luncheon. To her surprise, when she arrived there, she was fifteen minutes late—more than the time it should have taken her to walk the entire distance."

"That is right; but the difference in time of clocks—"

"She went by her own watch."

"Well; go on."

"As she seated herself at the table, apologizing for her tardiness, she put her hand to her throat—a habit she has, she tells me—to see if her brooch, a very valuable one, was in place. It was gone."

"It might have fallen off."

"A valuable diamond ring that she had worn on her finger, and which could not have fallen off, you will admit, was also missing."

"I suppose she did not forget to wear it that day; eh?"

"No. And that is not all. She carries a gold chateleine bag. Then she started out, it contained one hundred dollars in bills, even money. That was also missing."

"You are getting interesting now, commissioner."

"I'll be more so before I have finished, Nick."

"All right."

"Her other rings, also of considerable value, the gold bag at her belt, and so forth, had not been disturbed."

"Pumph! It was the same hawk, I suppose?"

"Evidently. The description of the crystal is the same. There was no dress-suit case in this instance. The wares were displayed on a square piece of velvet, spread on a board, or something of the sort."

"What did you do in this case?"

"That could I do? Nothing."

"Does Miss Waring recall that people crowded her while she stood there?"

"On the contrary, she insists that she stood there quite alone."

"Did she talk with the men?"

"She says not. She did intend to ask him something about the beautiful crystal, but she did not do so."

"Why not?"

"She does not know. The whim took her suddenly to go on her way, and she

started without saying a word to him."

"And she is not sure how long she stood there?"

"No. But for the fact that she was late at the Holland, she would insist that it was not three minutes all told."


** CONTINUED NEXT ISSUE **

RIBB "COOL AND COMFORTABLE"

TODAY and THURS. 11c 17c

CHARLIE AND HIS COUNTRY COUSIN "MORTIMER" WITH

ROBERT CUMMINGS
CONSTANCE MOORE
JOHN LUTTON
EDGAR KENNEDY



CHARLIE MCCARTHY DETECTIVE

ADDED

FEATURE **JOAN FONTAINE and RICHARD DIX** in **"MAN OF CONQUEST"**

* * * * *

CLEARING THE AIRWAYS

First of all, I want to thank Kean for his assistance in making the transition of editors as smooth as possible. I plan to make some minor changes in IP such as Nick Carter, but his does not mean I believe that Kean did not do an excellent job as editor. On the contrary, Kean did a great job, especially since his main interests are not in old time radio. I did not always agree with everything Kean put in IP, but I'll defend to the death (or the first hint of pain) his right as Editor to put together IP as he saw fit. I plan to keep my comments to a minimum in the future, as I would rather turn this space over to readers' comments. So please WRITE...let me know how you like Nick Carter, our expanded page count, the columns or anything else.

Till next issue, may you all "Have a Merry Christmas and A Happy New Year!"
R.A.O.

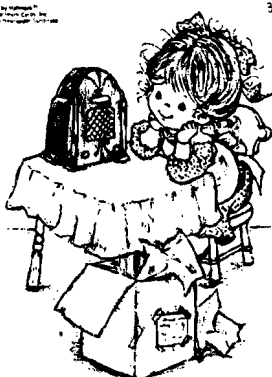
* * * * *

YOUR HIT PARADE at 8:00 p.m.

Frank Sinatra heads the glittering cast of this superb program of the ten top tunes of the week. With Frank you'll hear a corps of expert vocalists, and the music of Mark Warnow's orchestra, as Your Hit Parade rolls smoothly along.



Charmers by Hallmark 3-50



It's fun to unpack your memories and enjoy the good times again.

* * * * *

TAPESPENDENTS: Send in your wants and we'll run them here for at least two months.

Patrick Carr, AV Director, Villa Grove Schools, Villa Grove, Illinois 61956.-We are looking for reels or cassettes of the show **DEATH VALLEY DAYS**. We have a collection of nearly 2,000 radio shows on reels which we would like to trade. Send Catalogue.

Gene Bradford, 19706 Elizabeth St., St. Clair Shores, Michigan 48080.-Wants **TOM MIX STRAIGHTSHOOTERS, SKY KING, and JACK ARMSTRONG** programs. Also, 8"x10" photograph of Curley Bradley, suitable for framing, in the Tom Mix shirt (circa 1940's) as seen in "The Big Broadcast". Will trade photos, premiums, radio shows or cash.

D.P. Parisi, 36 Ardmore Place, Buffalo, N.Y. 14213-Selling a major share of my Old Time Radio shows. These are my masters. 1800'-1200' reels, your choice at \$5.00 per reel plus 25¢ per reel postage. Huge catalog \$2.00.

W. Daley, 437 So. Center, Perry, Mo. 64407-Interested in any 2nd generation tapes. Will return same. Comedies, adventure serials, detective.



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Presents for Everyone**

**"AND MERRY CHRISTMAS
TO ALL OF YOU!"**



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